

BBC-1

CAMERA SCRIPT
2314/3356

"DR. WHO"

SERIAL 'P'
(The Crusade)

Ep.1, 'The Lion' (25 mins)

Written by
DAVID WHITAKER

DIRECTOR	DOUGLAS CAMFIELD
PRODUCER	VERITY LAMBERT
DESIGNER	BARRY NEWBERY
STORY EDITOR	DENNIS SPOONER
PRODUCTION ASSISTANT	VIKTORS RITELIS
ASSISTANT FLOOR MANAGER	MICHAEL BRIANT
ASSISTANT	SHIRLEY COWARD
COSTUME SUPERVISOR	DAPHNE DARE
MAKE-UP SUPERVISOR	SONIA MARKHAM
FLOOR ASSISTANT	TREVOR BECKETT

T.M.1	RALPH WALTON
T.M.2	MARK LEWIS
SOUND SUPERVISOR	BRIAN HILES
VISION MIXER	JOHN LOPES
GRAMS/TAPE OPERATOR	NICK WARE
CREW	14

CAMERA REHEARSAL: RIVERSIDE 1

FRIDAY, 5th MARCH 1965

Set & light	8.30 a.m. - 10.30 a.m.
Camera rehearsal (with T.K.36 until 11.45 a.m)	10.30 a.m. - 1.00 p.m.
LUNCH	1.00 p.m. - 2.00 p.m.
Camera rehearsal (with T.K.36 from 2.15 p.m. & T.K.25 from 4.15 p.m)	2.00 p.m. - 7.00 p.m.
(TEA: 3.45 p.m.)	
PHOTOCALL with Pic. Publicity & Radio Times at 4 p.m.)	
DINNER	7.00 p.m. - 8.00 p.m.
Sound & vision lineup	8.00 p.m. - 8.30 p.m.

c.c. TELERECORDING (Discontinuous) VT/4T/26305

FRIDAY, 5th MARCH 8.30 p.m. - 9.45 p.m.

TRANSMISSION ON BBC-1. Saturday, 27th March, 5.40 - 6.05 p.m

Film Cameraman	Peter Hamilton
Film Editor	Pam Bosworth

Fight Arranger	Derek Ware
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Music composed & conducted by Dudley Simpson

H. 6. 7. 20 7x65
5088
C. S. L
E. TOWER

CAST

Dr. Who WILLIAM HARTNELL
Ian Chesterton WILLIAM RUSSELL
Barbara Wright JACQUELINE HILL
Vicki MAUREEN O'BRIEN
Richard the Lionheart JULIAN GLOVER
Saladin BERNARD KAY
Saphadin ROGER AVON
William des Preaux JOHN FLINT
El Akir WALTER RANDALL
William de Tornebu BRUCE WIGHTMAN
Ben Daheer REG PRITCHARD
Thatcher TONY CAUNTER
Reynier de Marun DAVID ANDERSON
Saracen Warrior 'C' DEREK WARE
Saracen Warrior 'F' VALENTINO MUSETTI

Extras

Saracen Warrior 'A' EDWARD HAROUTUNIAN
Saracen Warrior 'B' OSCAR JAMES
Saracen Warrior 'D' PETER JOHNSON
Saracen Warrior 'E'
Saracen Warrior 'G' ROY FLETCHER
Richard's Squire ANDY BREWER
Falconer JOHN HOLMES

Hawk supplied by Mr. John Holmes, Formakin Animal Centre,
Icknield Way, Benson, Oxon.

(ALL ARTISTS APPEARING IN SCENES 2, 13, 14 and 15 WILL BE
REQUIRED, MADE-UP & DRESSED, FOR A PHOTOCALL AT 4 p.m.)

RUNNING ORDER

PAGE NO.	SCENE NO/SET	CHARACTERS	SHOT NOS.	CAMS	BOOMS	LIGHT
1.	T/Cine Seq. 1 (27") Standard opening film. FADE TO BLACK				S.O.F	
1.	1. EXT. SMALL WOOD.	DES PREAUX SQUIRE EL AKIR SARACENS	1	2A	A1	DAY
2.	T/Cine Seq.2 (25") Wood, Saracen 'c' creeps through bushes & out of frame. Tardis appears. 2 slides s/posed				S.O.F	Day
3.	2. EXT. ANOTHER PART OF WOOD.	RICHARD DE MARUN DE TORNEBU DES PREAUX FALCONER	2 - 4	2B,C; 3A	C1	DAY
7.	3. EXT. THICK BUSHES	RICHARD DE MARUN DE TORNEBU DES PREAUX EL AKIR SARACENS	5	1A	BX or F/Rod	DAY
		RECORDING BREAK (A)				
7.	4. EXT. BUSHES & TREES. TARDIS IN THEM.	IAN BARBARA DR. WHO VICKI	6 - 7	4A; 1B	A2	DAY
8.	5. EXT. OTHER BUSHES & TREES.	IAN BARBARA SARACEN 'C' DR. WHO VICKI	8 - 13	2A; 1B; 3A.	C2	DAY
	NO SCENES 6 & 7					
10.	8. EXT. A BUSH	BARBARA SARACENS	14	3B	BX	DAY
		RECORDING BREAK (B)				

RUNNING ORDER continued

PAGE NO.	SCENE NO/SET	CHARACTERS	SHOT NOS.	CAMS	BOOMS	LIGHT
10.	9. EXT. TANGLE BUSHES & TREES	IAN DR. WHO VICKI RICHARD DE MARUN DES PREAUX DE TORNEBU SARACENS EL AKIR	15 - 24	4B,C; 1C; 2C,B; 3B	A3 ?C3	DAY
12.	<u>T/Cine Seq. 3</u> (83" With spacing 102") Ian fights Saracen 'F' INTERCUTTING with SC.9A. and SC.9B	DR. WHO SARACEN 'C' "	25 26	4C 1D	A3 A3	DAY DAY
16.	10. EXT. TANGLE BUSHES & TREES	DR. WHO SARACEN 'C' DE TORNEBU	27	1D	A3	DAY
16.	<u>T/Cine Seq.4 (8")</u> Wood. De Tornebu throws spear & kills Saracen 'C'					
16.	10. . EXT. TANGLE BUSHES & TREES. continued.	VICKI DR. WHO DE TORNEBU IAN	28 - 32	4C; 1C; 2A	A3 C3	DAY
19.	10A. INT. A PART OF THE FOREST	BARBARA EL AKIR SARACENS	33 - 34	2B; 3B	C3 or BX	DAY
		RECORDING BREAK (C)				
19.	11. EXT. TELEPHONE BOX. BUSHES & TREES	DR. WHO IAN DE TORNEBU	34 - 38	4A,B; 1B	A2	DAY
21.	12. INT. SALADIN'S H.Q. AT RAMLAH	BARBARA DES PREAUX SARACENS EL AKIR	39 - 58	5A; 3C; 2D	B1. C4	DAY
		RECORDING BREAK (D)				
27.	13. EXT. STREET IN JAFFA	BEN DAHEER DR. WHO VICKI THATCHER PASSERSBY	59 - 73	1E,F; 2E; 3D; 4D.	A4. C5. F/Rod	NIGHT
		RECORDING BREAK (E)				

RUNNING ORDER continued

PAGE NO.	SCENE NO/SET	CHARACTERS	SHOT NOS.	CAMS	BOOMS	LIGHT
33.	14. INT. SALADIN'S RECEPTION CHAMBER	SAPHADIN EL AKIR SALADIN DES PREAUX BARBARA SARACENS	74 - 93	3E; 4E; 1G. 2F.	C6. A5	NIGHT
40.	15. INT. CHAMBER OF RICHARD'S PALACE. JAFFA	RICHARD SQUIRE DE TORNEBU IAN DR. WHO VICKI	94 - 102	3F,G; 4F, G. 5B. 1H.	C7. B2	NIGHT
44	Closing slides & Roller caption		103	2G		

DOCTOR WHO

SERIAL 'P'

Ep.1 : "The Lion"

Written by
DAVID WHITAKER

ZOOM LENSES ON CAMERAS 3 & 4

RUN T.K.25

STANDBY T.K.36

T.K.25 (27")
T/Cine Sequence 1
Standard opening sequence.

S.O.F.

END TELECINE. FADE TO BLACK

FADE IN

1. 2 A (35)

MS KNIGHTS.
Pan them R. &
let them go R,
holding bush.
Push in on SARACEN
GROUP

1. EXT. SMALL WOOD OUTSIDE JAFFA. DAY

(BOOM AL)

RUN
MUSIC
TAPE

(T.K.36 next)

- 1 -



(On 2 - shot 1)

RUN T.K.36

(TWO KNIGHTS WALK
ACROSS FRAME,
LEFT TO RIGHT.

THEY ARE IN
HUNTING CLOTHES.

THEY WEAR A
DAGGER AT THEIR
WAISTS AND ARE
CARRYING SWORDS.

THE TWO MEN ARE
LOOKING ABOUT
CAUTIOUSLY.

CAMERA CONCENTRATES
ON A PARTICULARLY
THICK BUSH WHEN THE
TWO KNIGHTS HAVE
DISAPPEARED.

A SARACEN STEPS
OUT OF COVER OF
THE BUSH, A BOW
IN HIS HAND.

HE SLIPS AN ARROW
INTO PLACE AND
BENDS THE BOW,
AIMING IT AT THE
RETREATING KNIGHTS.

EL AKIR, A SARACEN
LEADER, STEPS OUT
OF THE BUSHES AND
HOLDS THE SOLDIER'S
ARM.

EL AKIR IS IN HIS
LATE THIRTIES,
POWERFUL; DANGEROUS
LOOKING, ACCUSTOMED
TO LEADING MEN.

HIS CLOTHES ARE
RICHLY EMBROIDERED)

EL AKIR: Not yet! One of them
may be the King. Follow them.
Listen to them.

(THE SOLDIER NODS,
REPLACES HIS ARROW
AND MOVES AFTER
THE TWO KNIGHTS
QUIETLY.

SMC

- 3 p

(On 2 - shot 1)

EL AKIR FOLLOWS
HIM.

HOLD ON BUSHES)

T.K. 36

T/Cine Seq. 2. (25")

Saracen moves through wood.
Box appears.

SUPOSE

SLIDE (1)

Caption:
"THE LION"

DURING FILM

CAM. 2 MOVE TO POS. B

BOOM A TRACK BACK TO
A2

SUPOSE

SLIDE "by David Whitaker"
(2)

Caption: Written

END TELECINE

2. 2 B (35)

(BOOM C1)

MCS Hawk.

Pull back to
M.2-shot RICHARD
& FALCONER with
de MARUN L. rear.

2. EXT. ANOTHER PART OF THE WOOD.
DAY.

(OPENING C.U. OF
HAWK RESTING ON
A MAN'S WRIST.

NEW ANGLE SHOWS
THE BIRD'S OWNER
RICHARD COEUR
DE LION.

A SUPERBLY HANDSOM
VIRILE-LOOKING
MAN IN HIS EARLY
THIRTIES.

HIS HAIR IS RED-
GOLD, HE IS TALLER
THAN AVERAGE.

HE IS DRESSED MUCH
LIKE THE TWO
KNIGHTS WE SAW
EARLIER.

RICHARD SLIPS A
SMALL LEATHER
BAG OVER THE
HEAD OF THE HAWK)

RICHARD We are the only day and
night for you, hunter.

(3 next)

MUSIC
TAPE
OUT

- 4 -

(On 2 - shot 2)

Let FALCONER go R
& let DE MARUN come
forward for equal
M.2-shot.

(TWO OTHER KNIGHTS
IN HUNTING CLOTHES
ARE WITH RICHARD.

REYNIER DE MERUN
IS STANDING
AGAINST A TREE,
LOOKING AT RICHARD.

THE OTHER KNIGHT
IS DE TORNEBU.

HE IS KNEELING ON
THE GROUND, TRYING
TO MEND THE FAULTY
CLASP OF A
MAGNIFICENTLY
BEJEWELLED GOLD
BELT BELONGING TO
RICHARD)

DE MARUN: I wish I were a
hawk, sire, and Saladin my
prey.

(PRONOUNCED "SALAH~~U~~DIN"

RICHARD LAUGHS GENTLY)

RICHARD: Now there is a
subject for our troubadours and
actors. Speak to the
Chamberlain about it, I beg you,
de Marun.

DE MARUN: I will, my lord. I
shall have the players call
the entertainment "The defeat
of Saladin, the sparrow of
the East".

(RICHARD LAUGHS
AGAIN)

RICHARD: It will help to
pass these weary waiting
nights at Jaffa. (cont...)

(RICHARD GLANCES
AT DE TORNEBU,
FROWNING AND TUGGING
AT THE CLASP)

- 4 -

On 2 - shot 2)

3. 3 A (35) (ON MOVE) RICHARD: (cont) Here is a man obsessed with his work.

Depressed MS
DE TORNEBU. Elevate
and pull back to
let in RICHARD &
DE MARUN for 3-shot
as DE TORNEBU rises.

DE TORNEBU: A beautiful thing sir, but it has a stubborn streak. The clasp is faulty and needs hot fires to make it pliable.

(CAM 2 MOVE TO POS.C) RICHARD: Perhaps I should ride with craftsmen and leave my knights at home.

(AS THE KNIGHTS
SMILE AT RICHARD,
WILLIAM DES PREAUX,
ANOTHER KNIGHT,
BREAKS THROUGH
THE BUSHES, HIS
SWORD IN HIS
HAND.

PREAUX IS
PRONOUNCED PRAY-CH)

Let WILLIAM enter
U/S L.
& Push in on 4-shot.

WILLIAM: Your Majesty ...

RICHARD: No, Des Preaux, I will not fight to-day.

DE MARUN: Or do you mean to slay us all?

DE TORNEBU: And eat us for his dinner, by the look of him.

WILLIAM: Sire, I have heard sounds in these woods ...

DE MERUN: I have heard nothing ...

(DE TORNEBU SPEAKING
AT THE SAME TIME)

DE TORNEBU: What kind of sounds?

(On 3 - shot 3)

RICHARD: Let the man speak!

4. 2 C (35)

M.2-shot WILLIAM/
RICHARD

WILLIAM: I fear this wood,
sire. You are too far from
Jaffa and the Saracens
too near.

RICHARD Have you seen
any?

WILLIAM: No. But I sense
then about us. This wood
might have been designed
for ambush.

(RICHARD STROKES
THE BACK OF HIS
HAWK)

Pull back with
RICHARD holding
WILLIAM in 2-shot.

RICHARD: Ehat, des Preaux? Would
you see danger in your own shadow?

WILLIAM: I have the brothers
de L'etable with
the horses, sire and all is
ready for the return to Jaffa.

(RICHARD EYES
WILLIAM COLDLY.

WILLIAM SHIFTS
UNCOMFORTABLY)

If your Majesty desires to
go?

RICHARD: We will stay here.

(THEN HE SMILES
AT WILLIAM)

Until, William the Wary, you
recover your composure. And, we
hope, your sense of humour.

Let GROUP go out L.

5. 1 A (35) (BOOM BX or FISHING ROD)

MLS KNIGHTS moving
L. Pull back & 3. EXT. THICK BUSHES. DAY.
depress to
SARACENS framing
shot

(RUN
MUSIC
TAPE)
(or DUBBED
LATER)

(OVER THE HEAD
OF A SARACEN
SOLDIER, RICHARD
AND HIS THREE
KNIGHTS IN AS
LONG A SHOT AS
POSSIBLE.

EL AKIR RISES
SO THAT HE AND
THE SOLDIER ARE
LEFT AND RIGHT
OF FRAME WITH
RICHARD'S GROUP
IN DISTANT CENTRE.

RECORDING BREAK

CAM. 1 TO POS.B (cabled behind A2) BOOM C TO POS.2
CAM. 2 TO POS.A

STRIKE BOAT TRUCK:

6. 4 A (24) (FRAMED) (BOOM A2)

MCS IAN
parting bushes 4. EXT. TANGLE OF BUSHES AND
TREES. DAY.

(IAN SPREADS THE
BUSHES ASIDE AND
LOOKS AROUND./

7. 1 B (35) (ON TURN)

MS IAN. Pan him R.
& pull out to
4-shot of GROUP

ANOTHER ANGLE
REVEALS IAN'S

(2 next)

(On 1 - shot 7)

(BACK AND THE TELEPHONE
BOX, SCREENED WITH TREES
AND BUSHES.

BARBARA STANDS HALFWAY
BETWEEN IAN AND THE
TELEPHONE BOX.

THE DOCTOR AND VICKI
COME OUT OF THE BOX.

IAN PULLS BACK HIS HEAD)

Crab R. & Pan
IAN & BARBARA L.

IAN: Just let me look around
bit.

MUSIC
TAPE -
a LOSE

(BARBARA FOLLOWS IAN THROUGH
THE BUSHES).

8. 2 A (35)

(BOOM C2)

MLS. IAN/
BARBARA.

5. EXT. TANGLE OF BUSHES & TREES. DAY

Pan them R. to
include SARACEN L.
for deep 3-shot.

(IAN & BARBARA ARE JUST
WALKING AWAY FROM THE
BUSHES SCREENING THE SHIP,
WHEN A SARACEN APPEARS
BRANDISHING A SWORD.

(BOOM A MOVE TO A3)

BARBARA BACKS AGAINST A
TREE, IAN AND THE SARACEN
STARE AT ONE ANOTHER FOR A
SECOND.

RUN
MUSIC
TAPE

OR
DUBBED
LATER

THEN THE SARACEN STARTS
ADVANCING)

9. 1 B (35)

M. 2-shot IAN/
BARBARA.
Let BARBARA
go R. & hold IAN.

IAN: (URGENTLY) Barbara!!
(HE PULLS HER BEHIND HIM)

10. 2 A (35)

Deep 2-shot
SARACEN/IAN

(INSTANT SHOUTS CAN BE
HEARD OF THE BATTLE
BETWEEN THE KNIGHTS AND
SARACENS)

(3 next)

(On 2 - shot 10)

11. 3 A (24) (THE SARACEN IS ADVANCING SLOWLY ON IAN. /
MS BARBARA.
She is pulled out P. BARBARA AGAINST THE TREE.
12. 2 A (35)
Deep 2-shot DOCTOR WHO APPEARS
IAN/SARACEN. FROM THE BUSHES
Let in DOCTOR L. BEHIND THE SARACEN)
13. 1 B (35) (SARACEN'S TURN) DOCTOR WHO: Good afternoon.
MS SARACEN.
IAN jumps him. (THE SARACEN WHEELS ROUND AND TRIES TO ADJUST HIS SWORD TO MEET THE NEW ENEMY.
- Hold on SARACEN, IAN MOVES ACROSS AND
lose IAN. R. CLOSES WITH HIM.
- BARBARA IS ABOUT TO
MOVE WHEN A HAND GOES
OVER HER MOUTH & SHE
IS PULLED BACKWARDS.
- IAN IS TOO BUSY WITH THE
SARACEN ROLLING ON THE
GROUND.
- Then hold on DOCTOR HITS SARACEN ON
DOCTOR. THE HEAD WITH A SHIELD.
- DOCTOR WHO: What's all this?
Let VICKI enter L. Who's this? Why did he attack you?
& IAN rejoin R.
- IAN: I didn't stop to ask him.
- Pull back as they VICKI: (ENTERING) What's going
drag SARACEN f/wd. on? Where are we?
- DOCTOR: Sh. Sh.
- IAN: We'd better hide him.
Sounds as if he's got friends
about.
- (BOOM A3
COVERS PULL
BACK OF SARACEN)
- VICKI: Who is he?
- DOCTOR WHO: Out of one trouble
into another.

(3 next)

(On 1 - shot 13)

IAN: Where's Barbara?

Elevate as
IAN moves U/S

(HE LOOKS AROUND. HE CROSSES
OVER TO THE TREE)

Barbara!

14. 3 B (24) (BOOM BX swung L)

Depressed 3. EXT. A BUSH. DAY
MS BARBARA

on ground. Her IAN: (O.O.V) Barbara! (PRE-RECORDED
hands being tied.

(BARBARA IS FACE DOWN,
HER HANDS BEING TIED
BEHIND HER BACK.
A GAG OVER HER MOUTH.

A SARACEN IS TYING
HER HANDS)

RECORDING BREAK

CAM.1 TO POS.C (Cabled front of Boom A)

CAM.2 TO POS.C

BOOM C TO POS.C3)

SET IN TREE FOR 2's CRABBING SHOT

15. 2 C (35) (BOOMS A3/C2)

Low-angle 9. EXT. TANGLE OF BUSHES & TREES. DAY

MLS DE TORNEBU
enters from R.
Let him go.
Crab L. with
RICHARD to
POS.B

(RICHARD AND PARTY MOVE
THROUGH BUSHES ON RETREAT
FROM SARACENS

16. 1 C (35)

M. 3-shot VICKI/
DOCTOR/IAN.
Let others go
& hold on IAN

HEAR THE RUSTLE OF BUSHES.
DOCTOR WHO & VICKI
WITHDRAW INTO THE COVER
OF BUSHES WHILE IAN PRESSES
BEHIND A TREE. /

17. 4 B (50) (FRAMED)

LS WHOLE GROUP.
KNIGHTS enter U/S.

RICHARD, WITH A SLIGHT
HEAD WOUND IS HELPED
INTO VIEW BY DE MARUN
AND WILLIAM DES PREAUX.

(On 4 - shot 17)

STANDBY T.K.25

DE TORNEBU WALKS
AHEAD OF PARTY, HIS
SWORD AT THE READY.

As DE TORNEBU falls,
crab R. to 3-shot
with DOCTOR & VICKI,
moving onto POS.C.

SUDDENLY DE TORNEBU
FALLS, AN ARROW IN
HIS SHOULDER.

HE CRASHES DOWN INTO
THE BUSHES NEAR THE
DOCTOR & VICKI.

18. 2 B (35)

MS Pan SARACENS L.
Let them leave frame L.

SARACENS MOVE ONWARD
THROUGH THE WOOD.

19. 1 C (24) (CRABBED R)

M. 3-shot DE MARUN/
RICHARD/DES PREAUX.

ANGLE ON DE MARUN
AS HE FALLS.
RICHARD ALSO FALLS.

20. 4 C (24)

MC2-shot IAN/RICHARD.
IAN pulls him into
cover.

IAN PULLS HIM INTO
SOME BUSHES.

21. 1 C (24)

MS WILLIAM

ANGLE BACK ON WILLIAM'S
FACE, STRAINED AND
ANXIOUS./

22. 4 C (9)

MS SARACENS
emerging from wood.

THE SARACENS ENTER THE
CLEARING.)

23. 1 C (24)

MS WILLIAM. Pan him
R. as he moves U/S. WILLIAM: Saracens, I am the
SARACENS fill f/g. King. I am Malek Ric.
As he moves D/S
again, push in on
2-shot with EL AKIR

EL AKIR: You have no friends
to protect you now, Malek Ric.

MUSIC
OUT

WILLIAM: Am I to die as well?
If so, despatch me and have done
with it.

EL AKIR: A king at liberty may
give commands. A captured one
obeys them. Take him!

Let WILLIAM go R.
Centre on EL AKIR
& SARACEN.
Let EL AKIR go R.
Pull back with
SARACEN & Pan L.
to 2-shot with IAN.

(THE MEN DRAG WILLIAM AWAY.

ONE SARACEN REMAINS WITH
EL AKIR)

EL AKIR: Find the others and kill
them.

(EL AKIR GOES.
ANGLE ON RICHARD BESIDE IAN.
HE GROANS.

(4 next)

(On 1 - shot 23)

RUN T.K.25

THE SARACEN HEARING THIS
HEFTS HIS SWORD AND
APPROACHES.

STANDBY T.K.36

IAN SEES THE SWORD
DROPPED BY DE MARUN.

24. 4 C (16)

HE JUMPS FOR IT AND
SCRAMBLES TO HIS FEET. /

MS RICHARD.
He rises & looks
after IAN.

(1 TO POS.D QUICKLY)

T.K.25

S.O.F

T/Cine Seq. 3 (32")

Ian fights the
Saracen.
They change positions.

TELECINE KEEPS RUNNING THROUGH SPACING (5")

25. 4 C (24) (BOOM A3 & S.O.F - battle sounds)

M.3-shot 9A. BUSHES & TREES. DAY

VICKI/DE TORNEBU/

DOCTOR.

Let DOCTOR come f/wd.

T.K.25 (20")

S.O.F.

Ian still fighting
Saracen.
They go into Corps-a-Corps.

TELECINE KEEPS RUNNING THROUGH SPACING (12")

26. 1 D (35) (PULLED BACK) (BOOM A3 & S.O.F)

Depressed 9B. BUSHES & TREES. DAY

MLS DOCTOR enters

from L. SARACEN

rises into shot.

Hold 2-shot as they fight.

T.K.25 (31")

S.O.F

De Tornebu crawls out of
bushes & pulls arrow from
his shoulder.

Ian continues to fight
Saracen & ends up by knocking
him out. END OF TELECINE SEQUENCE.

(1 next)

RUN T.K.36

(On to Page 16)

RUN
MUSIC
TAPE
(or DUBBED
LATER)

27. 1 D (24) (BOOM A3)
 MS DOCTOR &
 SARACEN in
 combat. (6") 10. EXT. TANGLE OF BUSHES AND
TREES. DAY.

(THE DOCTOR IS
 IN DIRE STRAIGHTS
 NOW.

THE SARACEN IS
 OBVIOUSLY GOING
 TO CUT HIM
 DOWN.

T.K. '36 (8") DE TORNEBU PICKS S.O.F
 UP HIS SWORD BY
 THE HILT, WEIGHNING.
 (CAM.1 TO POS.C)
 HE THROWS IT
 LIKE A SPEAR.
 SHOW SARACEN, A
 HAND GOING TO
 HIS BACK.
 THE SARACEN FALLS
 DEAD.

28. 4 C (35) VICKI RUNS OUT (BOOM A3
 FROM THE BUSHES ? C3)
 AT THIS MOMENT
 HOLDING A ROCK.
 MS VICKI comes
 through undergrowth.
 Pan her R. to
 DOCTOR. As they
 move, pull back
 to include DE TORNEBU
 SHE DROPS IT
 ON THE GROUND
 WHEN SHE SEES
 THAT THE DOCTOR
 IS ALL RIGHT)

MUSIC
 OUT

DOCTOR WHO: I have my friend
 over there, to thank for my
 life. (cont...)

Let IAN enter L.
 for 4-shot.

(On 4 - shot 28)

(DOCTOR WHO AND VICKI
CROSS OVER TO DE TORNEBU.

IAN JOINS THEM)

DOCTOR WHO: (cont) Are you
all right?

IAN: Yes.

DOCTOR WHO: That Saracen nearly
got me, I'm afraid.

IAN: Saracens?

DOCTOR WHO: Of course. You heard
that man call himself Malek Ric.
That was what the Saracens called
Richard Ceour de Lion./

29. 1 C (16)
MS VICKI

VICKI: That means we're in the
Holy Land.

(DE TORNEBU RISES,
TRIES TO SPEAK)

30. 4 C (35) He's trying to say something./
4-shot IAN/VICKI/
DOCTOR/DE TORNEBU (THEY BEND DOWN AROUND
DE TORNEBU)

DOCTOR WHO: Nasty shoulder wound.

DE TORNEBU: He was not ... not
the King.

VICKI: Not the King.

DE. TORNEBU (VICKI GOES U/S &
The belt. Get RETURNS WITH BELT)
the belt.

VICKI: What, this belt?

DOCTOR WHO: The belt! Of course.
His Royal Master - King Richard.
Richard will be very glad to get
his belt back. And we need his
assistance to help find Barbara.

31. 1 C (24)
MS IAN

(On 1 - shot 31)

32. 4 C (35) IAN: We can't wait till then,
4-shot A/B Doctor. I'm going to find her now./
 Let IAN go.

33. 3 B (24) (BOOM C3 or BX)
MS SARACENS & 10A. INT. A PART OF THE FOREST. DAY
BARBARA MOVING U/S and out R. RUN MUSIC TAPE
 (BARBARA IS CARRIED THROUGH THE WOOD.
 SHE IS GAGGED AND HER HANDS ARE BOUND BEHIND HER BACK.
 TWO SARACENS CARRY HER, AMUSED AT HER STRUGGLES.
 EL AKIR FOLLOWS KEEPING A WATCHFUL EYE OVER HIS SHOULDER.

34. 2 B (24) (BOOM C3)
Low Angle MS RICHARD enters from L. then goes out R.
 FADE OUT MUSIC OUT

RECORDING BREAK

CAM.1 TO POS.B BOOM A TO POS.A2
CAM.2 TO POS.D - SALADIN'S TENT BOOM C TO POS.C4
CAM.3 TO POS.C - SALADIN'S TENT
CAM.4 TO POS.A

FADE UP

35. 4 A (24) (BOOM A2)
MCS DOCTOR'S HAND locking Tardis. 11. EXT. TELEPHONE BOX. BUSHES & TREES. DAY

(THE DOCTOR IS LOCKING THE DOOR. HE IS WEARING A CLOAK AND CARRYING ANOTHER OVER HIS ARM.)
 36. 1 B (35)
Depressed MS VICKI tending DE TORNEBU.
Let DOCTOR enter L. for 3-shot. HE MOVES TO WHERE VICKI IS TENDING THE UNCONSCIOUS KNIGHT.)

DOCTOR WHO: How is he? Did he take the drug I gave him?

(4 next)

(On 1 - shot 36)

VICKI: Yes, but he's unconscious again.

DOCTOR WHO: He'll be all right when we get him back to his own people.

Let IAN enter R.
for 4-shot. And
elevate as they
rise, to 3-shot.

(IAN ENTERS)

DOCTOR WHO: (cont.) Ah there you are.

VICKI: Where have you been. You've been gone over an hour.

IAN: There's not a sign of her.

DOCTOR WHO: As I said, we've got one chance of saving Barbara. And that's to get help from King Richard. This is his belt you know./

37. 4 B (16)
MS IAN

IAN: I suppose you're right. How do we set about it?/

38. 1 B (35)
3-shot A/B

Pull back &
elevate as they
rise.

DOCTOR WHO: We can't do anything further until I've found some suitable clothes for us to wear. Vicki and I will go into that town down there and see what we can find. (HANDS CLOAK TO VICKI) Now child, put this on. It'll make a good disguise

IAN: While you're away I'll gather some branches and make a stretcher.

DOCTOR WHO: Good idea, Chesterton. We won't be long. (HANDS BELT) And you can look after this. Come on child.

PUSH IN to
CS belt in IAN'S
HANDS.

(THEY GO LEAVING IAN
HOLDING KING'S BELT)

MIX 1 TO 5

39. 5 A (35)
CS BARBARA.
She opens
her eyes.

(BOOMS B1, C4)

12. INT. SALADIN'S H.Q. AT RAMLAH. DAY

(2 next)

(On to Page 21)

RUN
MUSIC
TAPE.

(On 5 - shot 39)

(CAM.1 TO POS.E - STREET)
(CAM.4 TO POS.D - STREET)

(BOOM A TO POS.A4)

40. 2 D (24)
MS WILLIAM at
entrance. Let him
go L.
- (OPENING C.U.
OF BARBARA,
LYING FACE
DO NWARDS ON
A RUG.
- A NEW ANGLE
SHOWS WILLIAM
DES PREAUX
GIVING A COIN
TO A SERVAN IN
EXCHANGE FOR
A CLOAK.
- THE ROOM THEY
ARE IN IS AN
ANTI-CHAMBER
CONTAINING A
LOW TABLE UPON
WHICH IS A PITCHER
OF WATER AND TWO
GOBLETS, AND
A LONG, LOW STOOL.
- THERE IS AN
ARCHWAY GUARDED
BY A SARACEN.
41. 5 A (35) (ON MOVE)
CS BARBARA.

Pull back as WILLIAM
moves D/S to M.2-shot

WILLIAM TAKES
THE CLOAK AND
COVERS BARBARA,
WHO IMMEDIATELY
OPENS HER EYES
AND STARTS TO
SIT UP)

WILLIAM: I do you no harm.

MUSIC
OUT
UNDER
DIALOGUE

BARBARA: Oh. Thank goodness
they've taken the gag away.
I'm so thirsty.

42. 2 D (24) (ON RISE)
ML2-shot. Pan
WILLIAM R. as he
comes into F/G and
tilt down to jug. - 21 -
Tilt up to MS as he pours.
(3 next)
- (WILLIAM POURS

(On 2 - shot 42)

HER A DRINK
OF WATER AS
HE TALKS)

WILLIAM: I do not know who you
are or how you came to be in
the wood outside Jaffa. /

43. 3 C (16)
MCS BARBARA

(HE LOOKS AT
BARBARA WHO
THINKS IT
BETTER TO KEEP
HER OWN COUNSEL
FOR THE MOMENT)

44. 2 D (24)
MS A/B.
Pan him L. to
BARBARA.

YOur clothing is strange and
has caused some talk. /

45. 5 A (24)
MS BARBARA,
WILLIAM kneels
for 2-shot.

BARBARA: Thank you for the cloak.

(BARBARA ADJUSTS
THE CLOAK AROUND
HER.

WILLIAM HANDS
H R THE GOBLET
AND BARBARA
DRINKS)

That's better. Where are we)

WILLIAM: I am told we are at
Ramla.

BARBARA: (NONE THE WISER)
Ramlah?

WILLIAM: The great Sultan's
encampment.

46. 3 C (16)
MCS WILLIAM

BARBARA: (STILL AT A LOSS) I
see. And why are we here? /

WILLIAM: As for you, I can make
no guess. But I am here as
King Richard, Coeur de Lion,
leader of the mighty host,
the scourge of the Infidel. /

47. 2 D (9)
MCS BARBARA

48. 5 A (24)

M.2-shot BARBARA/
WILLIAM

BARBARA: Richard had red hair. /

WILLIAM: Had!? Still has,
if the ruse has worked.

BARBARA: Ah, then you ...

WILLIAM: I am Sir William des
Preaux, captured and mistaken for
my King. Some smiles will turn
to long faces soon, I have no doubt.

BARBARA: Yes, I heard the sound
of fighting in the wood.

49. 3 C (9)

CS BARBARA

WILLIAM: We were sadly out-
numbered and taken by surprise. /

50. 5 A (24)

M.2-shot BARBARA/
WILLIAM

BARBARA: What happened to -
to the others? In the wood? /

WILLIAM: I do not know. Maybe
I shall never know.

(HE SMILES SUDDENLY)

(On to Page 24)

(On 5 - shot 50)

51. 2 D (24)

Deep 2-shot.

BARBARA L.

Pan WILLIAM D/S to
F/G.R.WILLIAM: But I have a hopeful
heart and, which is better,
a lucky king. / And you, who
will not say her name ... ?BARBARA: Barbara.

Barbara.

WILLIAM: / I am keen to know
how one so gentle puts herself
amid the swords and arrows.
And your garments are a fashion
in themselves.BARBARA rises &
comes f/wd.BARBARA: Take me back to
that wood, Sir William, and
I'll answer all your questions.52. 3 C (24) (TURN)

MS WILLIAM.

Pan him L. to
BARBARA & push in
to M.2-shot.WILLIAM: You ask for the
impossible very lightly.BARBARA: Is it so impossible?(STRIKE LOW TABLE)WILLIAM: It is today.
But what am I to say of you
to the heathen? How can I
explain you to them?BARBARA: You're King Richard
to them. Who travels with
Richard?WILLIAM: The queen would
not ... but the princess ... !
Yes. You shall be Joanna,
my sister and support my
lies.BARBARA: Very well. I
seem to have found a brother
and a title.WILLIAM: And, what is more, a friend.53. 5 A (24)MLS EL AKIR enters
tent.BARBARA: That's a comforting
thought. Shhhhh! /(WILLIAM LOOKS
THROUGH THE

(3 next)

(On 5 - shot 53)

ARCHWAY.

THE FIGURE OF
EL AKIR CAN BE
SEEN WALKING
TOWARDS THE
ROOM) /

54. 3 C (24)
M.2-shot WILLIAM/
BARBARA

WILLIAM: Remember, you are
Joanna. /

55. 2 D (24)
Deep 2-shot
EL AKIR/WILLIAM

(EL AKIR ENTERS
THE ROOM)

EL AKIR: Salah ed-Din
has commanded that
all prisoners be treated with
compassion. Would you say I
have complied with his wishes? /

56. 3 C (24)
M.3-shot
EL AKIR/BARBARA/
WILLIAM

WILLIAM: The Sultan of Egypt
and Syria would be pleased.
But this lady, my sister ...

EL AKIR: Sister ... ?

WILLIAM: Aye, Joanna, /

(BARBARA CURTSIES
TO EL AKIR)

... Princess of England, ...
and
closest to me in affection.

(BARBARA CURTSIES
AGAIN. SHE THEN
LOOKS AT WILLIAM
AND SITS DOWN)

to all that

(2 next)

(On 3 - shot 56)

WILLIAM: My sister has been ill-treated, by your men. Handled roughly by them.

EL AKIR: Enough of this babbling. The woman is all of one piece ...

57. 2 D (35)

GROUP SHOT.

Centred on EL AKIR/
WILLIAM/BARBARA

WILLIAM: Woman! / Watch your tongue, Saracen!

EL AKIR: We shall call her Prisoner, then! Does that sound better? You have no rights, no privileges, nothing except the benevolence of our leader.

That you are the King's sister bodes well for me. I can serve both the Sultan and Malek el Adil.

WILLIAM: Saphadin.

Let EL AKIR go U/S

EL AKIR: As you call the Sultan's brother, yes. He will be pleased to see the woman he has long admired. Let him go! He is a lion without claws!

(EL AKIR TURNS
ON HIS HEEL AND
STRIDES OUT)

58. 3 C (24)

MS BARBARA.
Pan her L. to
WILLIAM & push in
to M.2-shot.

BARBARA: Somebody is going to have a very red face before very long.

WILLIAM: (THOUGHTFULLY) And an angry temper.

FADE OUT

RECORDING BREAK

CAM.2 TO POS.E - STREET

BOOM A TO POS.A4

CAM.3 TO POS.D - STREET

BOOM B TO POS.B2

CAM.5 TO POS.B - RICHARD'S PALACE.

BOOM C TO POS.C5

NOTE: POS. 1E CANCELLED
UNLESS UNDER-RUNNING

FADE UP

59. 1 F (35) (BOOMS A4, C5 & FISHING ROD)

Low angle
MS BEN

13. EXT. A STREET IN JAFFA. NIGHT

Pull back to see
passersby L.

(PRIMARILY, WE
ARE CONCERNED
WITH A TRADER'S
SHOP. THIS
MAN, BEN - DAHMER
- DEALS IN CLOTH
AND SILKS AND
CLOTHES.

BEN DAHMER STANDS
OUTSIDE HIS SHOP
BETWEEN TWO STALLS
WHICH FLANK HIS
ARCHWAY ENTRANCE.

ON EITHER STALL
ARE LAID OUT
BUNDLES AND
BALES OF CLOTH
AND SATIN STUFFS.

BEN: Rich silks Satins from
Basrah Finest robes from Jaffa ...

Let DOCTOR & VICKI
enter U/S

(DOCTOR WHO COMES & EXAMINES CLOTH)

Let DOCTOR come My Lord.
D/S to BEN, holding BEN: You are from Pisa, my
VICKI in b/G lord?

DOCTOR WHO: No.

BEN: Genoa, then?

DOCTOR WHO: I know the place.

BEN: Ah, you are cautious,
you traders from Venice.

DOCTOR WHO: I am not Venetian. Neither
am I a trader.

(On 1 - shot 59)

BEN: Your pardon, my lord. The richness of your cloak is hidden by the darkness.

DOCTOR WHO: You have some fine materials here.

BEN: The finest on the coast, my lord.

DOCTOR WHO: That's what they all say.

Let DOCTOR & BEN go into shop.
Pan VICKI R. to door & tilt down with her.

(DOCTOR & BEN MOVE INTO SHOP)

60. 2 E (24) (CRABBED R)

M.2-shot DOCTOR/BEN
As THATCHER enters & DOCTOR moves D/S, crab L. to hold DOCTOR F/G.

DOCTOR WHO: Yes, it's truly remarkable, all the colours of the rainbow. Where did you say these materials came from?

BEN: Basrah. (SEES THATCHER)
Forgive me, my lord. (TO THATCHER)
Can't you be more careful when you come here? Can't you wait until the place is empty?

61. 4 D (24)

MS Bundle of clothes, unwrapped. Tilt up to M.2-shot THATCHER/BEN

(THEY OPEN BUNDLE AND SORT OUT CLOTHES)

THATCHER: (ROUGHLY) They're all good. Fine things. I want more than you paid last time.

BEN: Such clothes as these are not easy for me to sell.

THATCHER: Just give me my money, you villain.

BEN: I am always afraid I may sell them to the person you took them from. /

62. 2 E (24)

MS DOCTOR

(HE DARTS A LOOK AT THATCHER)

(4 next)

(On 2 - shot 62)

THATCHER: (GRUMBLING) A good price, that's all I ask.

(ANGLE ON DOCTOR WHO)

DOCTOR: What has been stolen once, won't harm being stolen again. Or borrowed perhaps, shall we say.

RUN
MUSIC
TAPE

Depress with DOCTOR as he ducks under table.

(HE RETIRES DISCREETLY AS BEN GETS OUT A LITTLE LEATHER BAG AND COUNTS OUT A FEW COINS INTO THATCHER'S HANDS.

DOCTOR WHO DUCKS UNDER ONE OF THE STALLS, THE LEFT HAND ONE)

63. 4 D (24)

MS coins being counted into hand.
Tilt up to MS THATCHER/BEN

THATCHER: That's not enough. It was dangerous work getting those things. If I were caught ... Do you know what would happen? ... Do you know the King's punishment for thieves? I'd be shorn like a prizefighter. Boiling pitch poured on my head. And, as for you ...

64. 3 D (24)

MS Table.
DOCTOR'S HAND appears & removes Item A.

BEN: You did get out of the Palace without being seen? /

65. 4 D (24)

M.2-shot THATCHER/BEN

THATCHER: Of course I did. And remember, I can go elsewhere next time.

66. 3 D (24)

MS Table, a/B.
DOCTOR'S HAND removes Item B.
Depress to see DOCTOR under table.

BEN: And get less? /

(DOCTOR'S HAND APPEARS & ANOTHER GARMENT DISAPPEARS)

THATCHER: I wouldn't get any less than what you give me. I risk my life getting these clothes out of the Palace and collect next to nothing for my trouble.

67. 4 D (24) (TAKE CUT AS DIRECTED)

M.2-shot THATCHER/BEN.

You're a thief and a villain. I don't know why I do business with you.

(2 next)

(On 4 - shot 67)

BEN: Since you paid nothing
for the clothes in the first
place, you have done well.

As BEN moves L,
depress to pick up
DOCTOR moving R.
to 2nd table.

(THATCHER STUMPS OFF,
COUNTING HIS MONEY.

BEN TURNS TO TALK TO
DOCTOR WHO)

My Lord

(BEN MOVES LEFT.

DOCTOR WHO SCUTTLES FROM
THE LEFT HAND STALL TO GO
UNDERNEATH THE RIGHT HAND
ONE.) /

68. 2 E (16)

MCS BEN.
Let him go U/S
and out.

BEN: (cont) I was so sure he
would buy from me. I could have
sworn he hadn't left.

69. 4 D (24)

MS DOCTOR tying
cord to table legs.

(DOCTOR TIES CORD TO
LEG OF TABLE

70. 3 D (35) (CRABBED LEFT)
(ON MOVE BACK)

MS DOCTOR crawling
back.
He pulls rope

DOCTOR CRAWLS BACK
AS TABLE COLLAPSES,
BEN RUSHES IN.
DOCTOR THROWS CLOTHES
TO VICKI OUTSIDE DOOR.)

Crab Left with
DOCTOR to 2-shot
with VICKI.

Elevate with DOCTOR BEN: Oh my shop, my clothes ...
as he rises & crab R. My satins ...
to M.2-shot with BEN.

(VICKI MAKES GET-AWAY.
DOCTOR REJOINS BEN)

DOCTOR WHO: Ah, my friend ...
you seem to have had some sort of
an accident.

LOSE
MUSIC

BEN: Oh, am I not the most
miserable of men.

DOCTOR WHO: Well, I'll leave you
to your misfortune. But one day
I shall return and you shall not be
the loser by the visit, eh?

(2 next)

(On 3 - shot 70)

BEN: Oh, do my lord. Please do.

DOCTOR WHO: Remember now. I always keep my promises. And thank you, my friend. Thank you. /

71. 2 G (16)
MCS BEN

BEN: For what, my lord? /

72. 3 D (35)
2-shot A/B.
Pan them L. to
door.

DOCTOR WHO: Oh ... just for being here. When you were most needed. Goodbye. Goodbye. Long live the Sultan! /

73. 1 F (24)
M. 2-shot.
Let DOCTOR go.
Push in on
MCS BEN

(DOCTOR WALKS AWAY
WELL SATISFIED)

RUN
MUSIC
TAPE

END
MUSIC

RECORDING BREAK

COSTUME CHANGES

<u>CAM.1 to POS.G - SALADIN'S TENT (Behind A5)</u>	<u>BOOM A to A5 -</u>
<u>CAM.2 TO POS.F - SALADIN'S TENT.</u>	<u>SALADIN'S TENT</u>
<u>CAM.3 TO POS.E - SALADIN'S TENT</u>	<u>BOOM C TO C6 -</u>
<u>CAM.4 TO POS.E - SALADIN'S TENT.</u>	<u>SALADIN'S TENT</u>

(On to Page 33)

74. 2 F (35) (BY FLAME) (BOOMS C6, A5)

CS Scroll held
up & lowered to
reveal

SAPHADIN

f/g L.

EL AKIR centre.

Flame R.

14. INT. SALADIN'S RECEPTION
CHAMBER.

(SAPHADIN, SALADIN'S
BROTHER IS SEATED
ON A MAGNIFICENT
CHAIR.

DRAPERIES HANG
BEHIND IT.

EL AKIR STANDS
IN FRONT OF SAPHADIN
PROUDLY)

SAPHADIN: Speak, El Akir.

EL AKIR: My lord, I
bring good fortune but not
only for your ears but for
he who rules over us as well.

SAPHADIN: My brother hears
you as I do. /

75. 3 E (24) (THROUGH L.

MS GAUZE)

EL AKIR.

EL AKIR: I would see his
face when I tell my story.

Pull back to
2-shot with
SAPHADIN L.
Continue to pull
back to see
SALADIN L. & pan
on to him in MCS

SAPHADIN: If what
you have to say pleases my
brother, then you will see
him.

(ANGLE NOW TO
SHOW SALADIN,
SITTING ON A
SIMILAR CHAIR,
WHICH BACKS ON
TO THE OTHER
EXACTLY, SO THAT
HE CAN HEAR WITHOUT
BEING SEEN, HIDDEN
BY THE DRAPERIES)

(On 3 - shot 75)

EL AKIR: Know then that I,
El Akir, have the instrument to
vanquish the invaders from across
the seas.

SAPHADIN: Indeed?

(HE CLAPS HIS HANDS.

A SARACEN BRINGS IN
WILLIAM)

EL AKIR: I have taken two
prisoners, one of them, the
King of the English, Malek Ric.

(SALADIN HOLDS HIS HANDS
IN PRAYER AND PRESSES THE
HANDS TO HIS LIPS, THE
THUMBS RESTING UP HIS
CHIN) /

76. 1 G (35)

M.2-shot

SAPHADIN/EL AKIR

SAPHADIN: Malek Ric. If you are
speaking the truth ...

Pull back &
pan R. with
EL AKIR to see
WILLIAM enter,
losing SAPHADIN

EL AKIR: The Lion is in our
cage.

(WILLIAM STANDS
INDIFFERENTLY,
CASUALLY)

(3 TO POS.F -
RICHARD'S PALACE)

77. 2 F (9)

MCS SAPHADIN

SAPHADIN: Good fortune indeed,
El Akir. /

78. 4 E (35)

M.2-shot

SAPHADIN/EL AKIR

EL AKIR: The other, a priceless
stone I bring to lay before you,
as your heart desires.

(EL AKIR POSITIVELY GLOWING
IN TRIUMPH CLAPS HIS HANDS
ONCE MORE.

BARBARA IS LED INTO THE
ROOM BY A SARACEN)

(On 3 - shot 75)

EL AKIR: Know then that I,
El Akir, have the instrument to
vanquish the invaders from across
the seas.

SAPHADIN: Indeed?

(HE CLAPS HIS HANDS.

A SARACEN BRINGS IN
WILLIAM)

EL AKIR: I have taken two
prisoners, one of them, the
King of the English, Malek Ric.

(SALADIN HOLDS HIS HANDS
IN PRAYER AND PRESSES THE
HANDS TO HIS LIPS, THE
THUMBS RESTING UP HIS
CHIN) /

76. 1 G (35)

M.2-shot

SAPHADIN/EL AKIR

SAPHADIN: Malek Ric. If you are
speaking the truth ...

Pull back &
pan R. with
EL AKIR to see
WILLIAM enter,
losing SAPHADIN

EL AKIR: The Lion is in our
cage.

(WILLIAM STANDS
INDIFFERENTLY,
CASUALLY)

(3 TO POS.F -
RICHARD'S PALACE)

77. 2 F (9)

MCS SAPHADIN

SAPHADIN: Good fortune indeed,
El Akir. /

78. 4 E (35)

M.2-shot

SAPHADIN/EL AKIR

EL AKIR: The other, a priceless
stone I bring to lay before you,
as your heart desires.

(EL AKIR POSITIVELY GLOWING
IN TRIUMPH CLAPS HIS HANDS
ONCE MORE.

BARBARA IS LED INTO THE
ROOM BY A SARACEN)

(On 4 - shot 78)

Pan EL AKIR R. to
3-shot with
BARBARA & WILLIAM

EL AKIR: (cont) The sister of
the Malek Ric, Joanna. Here for
your command.

(EL AKIR BOWS AS
BARBARA COMES & STANDS
ON THE OTHER SIDE OF
EL AKIR.

SAPHADIN TAKES ONE STEP
& PEERS AT BARBARA CLOSELY,
HE CONTROLS HIS ANGER
CAREFULLY) /

79. 2 F (24)

M.2-shot SAPHADIN/
EL AKIR

SAPHADIN: Princess Joanna.

EL AKIR: No less.

(SAPHADIN IN A VICIOUS
WHISPER)

SAPHADIN: Less than less.

Pull back with
SAPHADIN and EL AKIR
as they move D/S to
MS.

(EL AKIR STARTS BACK,
ALARMED AT THE VENOM)

Whos is this creature? This
rowdy jackel who yaps at my feet
with tales of fortune and success.

Let them go L.

EL AKIR (STAMMERING) My lord ...

80. 4 E (35) (ON ENTRY)

MS SAPHADIN moves
D/S. EL AKIR joins
for M.2-shot.
Flame on L. of shot

SAPHADIN: You vile worm, do you
think I do not know the face and
the form of the princess! Do you
take me for a fool?

81. 1 G (35) (ON TURN)

M.3-shot SAPHADIN/
SALADIN/EL AKIR

EL AKIR: (TURNS ON WILLIAM AND
BARBARA: You tricked me ... /

(SALADIN APPEARS FROM BEHIND
DRAPES)

Crab R. with SALADIN
to 3-shot with
BARBARA & WILLIAM

SALADIN: Be silent. This is not
King Richard.

EL AKIR: Not ...

SALADIN: A blacker head of red-
gold hair I never saw.

(HE LOOKS AT BARBARA)

(4 next)

(On 1 - shot 81)

Let EL AKIR
cross L. to R.

SALADIN: (cont) You have the better
bargain, brother. She may not be
the princess but her beauty lights
the room.

EL AKIR: My lord, I swear ...

Let EL AKIR go R.

SALADIN: (QUIETLY) I do not wish
to hear you. But I will listen to
you.

82. 4 E (24)

(HE LOOKS AT WILLIAM) /

MS WILLIAM.

Pan to BARBARA

WILLIAM: I am William des Preaux
and to aid my King's escape from
danger, I shouted out his name and
took his identity. This lady,
your highness, has not part in this
matter but for aiding my pretence./
I beg you to look upon her kindly,
whatever fate you have for me.

83. 2 F (16)

MS SALADIN

SALADIN: I salute your chivalry.

(SALADIN TURNS HIS ATTENTION
TO BARBARA)

84. 4 E (24)

All is clear to me, except the
lady's presence./

MS EL AKIR.

Pan him L. to

3-shot with

WILLIAM & BARBARA

EL AKIR: Great Sultan, hear me.

(SALADIN GLANCES AT EL AKIR)

This woman can be made to entertain
you. I can have her dance on hot
coals, run a gauntlet of sharp
swords ...

WILLIAM: No!

85. 1 G (16)

MS SALADIN

EL AKIR: Die, for your pleasure.

(On to Page 38)

(On 1 - shot 85)

86. 4 E (24)
3-shot A/B. SALADIN: (TO BARBARA) What do you say to this?

BARBARA: It sounds like the punishment for a fool.

SALADIN: It does. And which of us here is the most foolish.

87. 2 F (16)
MS SALADIN (HE LOOKS AT EL AKIR, WHO STEPS BACK IN FEAR)

El Akir, I can devise my own pleasures. Go with Sir William and let me hear you have treated him as a brother.

88. 1 G (35)
GROUP SHOT.
WILLIAM taken U/S (HE SMILES SLIGHTLY AT WILLIAM)
Give him all liberty, except liberty itself.

(HE WAVES A HAND.

89. 2 F (24)
Deep 2-shot
SALADIN/BARBARA A RELUCTANT WILLIAM FOLLOWS EL AKIR AWAY, ESCORTED BY ONE OF THE SARACEN GUARDS)
Are you afraid of me?

(1 TO POS.H - RICHARD'S PALACE) BARBARA: No.

90. 4 E (24)
MS BARBARA SALADIN: You are not of these lands, yet you seem to be a stranger to Sir William.

BARBARA: I'm a traveller. I was with three friends. We arrived in the wood.

SALADIN: You rode into the wood?

(On 4 - shot 90)

BARBARA: No.SAPHADIN: You walked up to it?91. 2 F (24)BARBARA: Not that, either. /

MS SALADIN.

SAPHADIN enters L.
for deep 2-shot.SALADIN: You arrived?BARBARA: Yes. (SHE HESITATES)
In a box.

In a box!

SAPHADIN: / Ah! You were
carried into the wood? /92. 4 E (24)

MS BARBARA

BARBARA: Well ... yes.93. 2 F (24)

(SHE STOPS) /

M. 3-shot SAPHADIN/
SALADIN/BARBARA.Let SALADIN D/S to
BARBARA & pull back
for deep 3-shot
SALADIN/SAPHADIN/
BARBARASALADIN: , please talk.
It helps me to consider what
I am to do with you.(4 TO POS.F QUICKLY -
RICHARD'S PALACE)BARBARA: I could say ... I
came from another world.
Ruled by insects. Or that
my friends and I were recently
in Nero's Rome. Before that,
in England far into the future
...(BOOM C to
POS.C7 -
RICHARD'SSALADIN: Ah ... now I see. PALACE)
You and your friends are a
band of players ... entertainers?Let SAPHADIN go R. SAPHADIN: With little value
in an exchange of prisoners
with the English King, brother.
This is a trivial affair and
I do not know why you waste
your time.

(5 next)

(On 2 - shot 93)

Hold 2-shot
SALADIN/BARBARA
as he moves U/S,
pushing in to
MC.2-shot.

SALADIN: I cannot dispense
life and death lightly
If Sir William is to be returned,
he must make good report of
our mercy. Perhaps that is
the factor in your favour.

BARBARA: I don't believe
you're as calculating as that.

SALADIN: Then learn more of
me. You must serve my purpose
or you have no purpose
you will
grace my table
If your stories beguile me,
you shall stay and entertain.

BARBARA: Like Scheherezade.

As SALADIN goes,
pan to MCS BARBARA

SALADIN: Over whose head
hung the sentence of death.

RUN
MUSIC
TAPE

94. 5 B (24)

Low angle
MCS RICHARD.
Pull back to
include SQUIRE

15. INT. A CHAMBER IN KING RICHARD'S
PALACE. JAFFA. NIGHT.

(BOOMS C7, B2)

MUSIC
OUT

(CLOSE-UP OF
RICHARD.

(2 TO POS.G - ROLLER)

A SERVANT IS
PRESSING SOME
LEAVES AGAINST
THE CUT ON RICHARD'S
HEAD.

RICHARD IS IN
HIS DARKEST MOOD.

RICHARD: Enough! This is the
Devil's own ombrocaton. (RISES)
Continue...

95. 4 F (50) (ON RISE)

Deep shot.
RICHARD joins GROUP.
Hold SQUIRE rear.

GROUPED AROUND AN
INJURED DE TORNEBU
ARE, IAN, THEN DOCTOR
WHO AND VICKI.

(3 next)

SC

- 41 -

(On 4 - shot 95)

(CAM 5 CLEAR TO LET
1H GET TO POSITION)

DE TORNEBU: ... and so these
kindly people, whose faces
were hidden in a mist
until a moment past, saved
my life and brought me here.

RICHARD: Good friends, indeed.
We thank you.

(RICHARD PUSHES THE
SERVANT AWAY AND
GETS UP)

The brothers de L'etable
dead, and de Maruz^{dead}. Sir
William des Preaux taken.
What have I left but one
wounded friend and a sore
head.

DOCTOR WHO: One small thing
remains yours, sire.

(DOCTOR WHO PRODUCES
THE GOLD BELT.

RICHARD GOES TO
HIM AND TAKES IT)

- 41 -

(On 4 - shot 95)

RICHARD: Once more, I am in your debt. But I'd change this for de Marun and the others.

(HE THROWS THE
BELT ON HIS
RECENTLY VACATED
CHAIR AND MOVES
AWAY) /

96. 3 F (35)

MS RICHARD enters
R. Crab with him
to table.

Friends cut down about my ears, or stolen! My armies roust about and clutter up the streets of Jaffa with the garbage of their vices. And now I also learn that John, my brother, finds a thirst for power, drinking great draughts of it, although it is not his to take. He's planning to usurp my throne and trades with my enemy, Phillip of France! ^{Trades!} A tragedy of fortunes, and I'm too much beset by them. A curse on this! A thousand curses!

(ANGLE ON IAN
AND DOCTOR WHO) /

97. 4 F (35)

M.2-shot DOCTOR/IAN

IAN: We must ask him.

DOCTOR WHO: I'm not sure this is the time. /

98. 1 H (24)

MS. DE TORNEBU/
VICKI.

VICKI: No, he doesn't seem to be in the best of moods, does he? /

99. 4 F (35)

M2-shot DOCTOR/IAN.
Crab R. to include
RICHARD rear L.

IAN: Well, we can't wait any longer.

DOCTOR: Gently. Gently ...

(HE MOVES TO
RICHARD)

100. 3 G (35)

MS RICHARD L.
IAN enters R,
Pull back and hold
2-shot as RICHARD
moves D/S.

Your Majesty.
IAN: There were four of us in the wood. Our other companion, a lady, was stolen

RICHARD: Do not bother me with such things now.

(On 3 - shot 100)

IAN: I am asking you to give me escort to Saladin's headquarters.

RICHARD: And what do you do when you are there?

IAN: Arrange for the of our friends.

RICHARD: As my emissary to Saladin?

IAN: Yes.

Let in DOCTOR
& VICKI for
4-shot.

And what will you do?
RICHARD: / Pay him compliments,
give him presents in return?

DOCTOR WHO: He can have little use for a player King and a young woman, your Majesty.

RICHARD: No!

IAN: But I can get them back.

RICHARD: No!

IAN: Why not?

RICHARD: Are you deaf! We do not trade with Saladin to-day. Not to-day, to-morrow or any day henceforth.

DOCTOR WHO: Our friend is just a woman, sire; have pity on her. Let us help her.

101. 4 G (5)
CS RICHARD

VICKI: Please, your Majesty...

(On 4 - shot 101)

RICHARD: (WHITE WITH FURY)
Understand this! This woman
can rot in one of Saladin't
prisons until her hair turns
white before I'll trade with
the man who killed my friends.

102. 3 G (35) (ON EXIT)

4-shot.

Let RICHARD go.

Push in on TRIO

(CLOSE-UP OF IAN
AND DOCTOR WHO,
WITH VICKI'S
FRIGHTENED FACE
BETWEEN THEM,
LOOKING FROM
ONE TO THE
OTHER)

S/I SLIDE:

Next Episode
THE KNIGHT OF JAFFA

RUN ROLLER

F/U
CLOSING
MUSIC

103. 2 G (10")

ROLLER CAPTION

Dr. Who
WILLIAM HARTNELL

Ian Chesterton
WILLIAM RUSSELL

Barbara Wright
JACQUELINE HILL

Vicki
MAUREEN O'BRIEN

Richard the Lionheart
JULIAN GLOVER

Saladin
BERNARD KAY

Saphadin
ROGER AVON

El Akir
WALTER RANDALL

William des Preaux
JOHN FLINT

William de Tornebu
BRUCE WIGHTMAN

Ben Daheer
REG PRITCHARD

Thatcher
TONY CAUNTER

Reynier de Marun
DAVID ANDERSON

Saracen Warriors
DEREK WARE
VALENTINO MUSETTI

Fight Arranger
DEREK WARE

Title music by
RON GRAINER and
the BBC Radiophonic Workshop

Incidental music composed
and conducted by
DUDLEY SIMPSON

Film Cameraman
PETER HAMILTON

Film Editor
PAM BOSWORTH

Story Editor
DENNIS SPOONER

Designer
BARRY NEWBERY

MIX SLIDE:

Producer
VERITY LAMBERT

MIX SLIDE:

Directed by
DOUGLAS CAMFIELD
BBC tv

FADE SOUND & VISION